A House Concert

Department of
Music
Fulton School of Liberal Arts

Saturday, May 11, 2013 • 7 p.m.
The Home of Mr. Jim Williams

For information about the Salisbury University Department of Music, please visit:
www.salisbury.edu/musicdept

PRESENTED BY

John Wesley Wright, tenor
Danielle Cumming, classical guitar
Caitlyn Howard, soprano
Michael Pistorio, baritone
Robert A. Baker, piano

Salisbury
UNIVERSITY
www.salisbury.edu

Performers

John Wesley Wright, tenor
Danielle Cumming, classical guitar
Caitlyn Howard, soprano
Michael Pistorio, baritone
Robert A. Baker, piano

Program

Come again, sweet love .....John Dowland (1563-1626)
Can she excuse my wrongs?
Flow my tears

Los Paraguas de Buenos Aires.....Astor Piazzolla (1921-1992)
Balada para un loco

Mr. Wright and Dr. Cumming

Bachianas Brasileiras No. 5, Aria.....Heitor Villa-Lobos (1887-1959)
Les filles de Cadix (boléro) .....Léo Delibes (1836-1891)

Ms. Howard and Dr. Cumming

Honor and Arms (*Samson*) .....G.F. Handel (1685-1759)
If Ever I Would Leave You (*Camelot*) .....Alan J. Lerner & Frederick Loewe

Mr. Pistorio and Dr. Baker

Der Hölle Rache (*Die Zauberflöte*) .....W.A. Mozart (1756-1791)
Three Coins In the Fountain .....Jule Styne & Sammy Cahn
The Foggy, Foggy Dew .....arr. Benjamin Britten (1913-1976)
Danny Boy.....Frederic E. Weatherly (1848-1929)

It's Me, O Lord .....arr. Betty Jackson King (1928-1994)
Ride Up In the Chariot.....arr. Betty Jackson King
I Wish I Knew How It Would Feel.....Billy Taylor & Richard Lamb

Ms. Howard, Mr. Pistorio, Mr. Wright and Dr. Baker

About The Artists

Tenor **John Wesley Wright** is known for his artistic and soulful interpretations of music from baroque to Broadway. Holding degrees from Maryville College and the University of Cincinnati College-Conservatory of Music, Wright has toured as a soloist and in professional ensembles throughout the United States, Europe and Japan. Wright is a member of the acclaimed American Spiritual Ensemble. His recent performances include the title role in Bach's *St. Matthew Passion* with the Bach Society of Dayton and for the 132nd Messiah Festival of the Arts (Lindsborg, KS) and the role of the Celebrant in Bernstein's *Mass* with the Dayton Philharmonic Orchestra. Wright is gold medalist and top prizewinner of the Savannah Music Festival American Traditions Vocal Competition 2000, and he also has claimed top prizes from the National Federation of Music Clubs, Metropolitan Opera National Council, Bel Canto Regional Artists and the International Schubert Competition in Vienna, Austria.

Classical guitarist **Dr. Danielle Cumming** is an active performer, studio teacher and lecturer. She holds a doctorate in performance from McGill University and a master's in performance from the University of Toronto, where she studied with Norbert Kraft. A native of Canada, Cumming's performances have been broadcast on national television and radio. In addition to giving recitals in North America, she has performed in Europe and has served on international guitar competition juries. After a year of study in Spain, Cumming released her solo CD, *postcards*, a recording of 20th century repertoire with world music influences. Cumming is a D'Addario artist.

Soprano **Caitlin Howard** is a senior at Salisbury University completing Bachelors of Arts in music, education and vocal performance. While at SU, Howard has been a soloist with the University Chorale and Chamber Choir, Jazz Brazz Big Band, the Harlem Festival Orchestra, the Salisbury Pops, and in concerts with the American Spiritual Ensemble. Howard is also a successful competitor, having garnered top prizes and scholarships from the National Association of Teachers of Singing (NATS), Salisbury University and the Salisbury Wicomico Arts Council (SWAC). Howard sang the role of Mabel in the SU Opera Workshop production of *Pirates of Penzance* last spring and portrayed the role of the Queen of the Night in Mozart's *The Magic Flute* last weekend.

Michael Pistorio, baritone, is a senior vocal performance major at Salisbury University. He is an active performer of opera, oratorio and musical theatre on the Eastern Shore and in the Annapolis/Baltimore areas. Pistorio has been a featured soloist with the Salisbury Symphony Orchestra in Vaughan Williams' *Fantasia on Christmas Carols*, played the Pirate King in the 2012 SU Opera Workshop production of *The Pirates of Penzance* and portrayed Senator Fipp in the SU Musical Theatre Workshop's production of *Urinetown*. He most recently performed the role of Papageno in the SU Opera Workshop Production of Mozart's *The Magic Flute*. This spring, Pistorio took first place in the Senior Men category at the MD-DC National Association of Teachers of Singing (NATS) Student Auditions and honorable mention at the Regional Level. He recently was accepted to the Hubbard Hall Opera Theatre Young Artist Program in Cambridge, NY, for summer 2013.

Dr. Robert A. Baker is an active composer, pianist and conductor. His compositions have been performed in Canada by numerous performers and presenters, including Esprit Orchestra, The Standing Wave Ensemble, the Composer's Quartet, The New Guitar, Elgin String Trio, The Great Lakes Duo and toneART ensemble (of which Baker is a founding member). Baker's music also has been performed in the United States, Wales, Italy and the Czech Republic, and has been broadcast on CBC*SRC Radio Canada. Baker's works have received international recognition from "Jihlava 2000" International Choral Composition Competition, Czech Republic (third prize), and the Sixth International Contemporary Music Contest, Città di Udine, Italy, (finalist) in 2006. Baker completed the Ph.D. composition program at McGill University in Montréal, Canada, studying under composer John Rea. His dissertation included an original monodrama for tenor and ensemble, as well as extensive research into compositional strategies in relation to spatiotemporality in 20th-century opera. Please visit Baker's Web site at www.robertabaker.net.

Texts And Translations

Los Paraguas de Buenos Aires
Lyrics by Horacio Ferrer

Está lloviendo en Buenos Aires, llueve,
Y en los que vuelven a sus casas, pienso,
Y en la función de los teatritos pobres
Y en los fruteros que a lluvia besan.

Pensando en quienes ni paraguas tienen,
Siento que el mio para arriba tira.
"No ha sido el viento, si no hay viento", digo,
Cuando de pronto mi paraguas vuela.

A tanta altura va, querida mia,
Camino de un desaforado cielo
Donde la lluvia sus orillas tiene
Y esta el principio de los dias claros.

Tan alta, elagua nos disuelve juntos
Y nos convierte en uno solo, uno,
Y solo uno para siempre, siempre,
En uno solo, solo, pienso.

Pienso en quien vuelve hacia su casa
Y en la alegria del frutero
Y, en fin, lloviendo en Buenos Aires sigue,
Yo no he traido ni paraguas, llueve, llueve.

The Umbrella of Buenos Aires
Translation by Monica Acosta

It is raining in Buenos Aires,
And I think of people going back home,
And in the performances in small theatres
And the fruit kiosks that the rain kisses.

I think of the people without umbrellas,
I feel that mine is pulled away.
"It is not the wind, there is no wind", I say,
When suddenly my umbrella flies.

So high my darling goes,
To the way of the crazy sky
Where the edge of rain begins
And it is the start of clear days.

High waters are dissolving us together
And uniting us, just one being,
Only one forever,
I think of that one only.

I think of the people going back home
And in the happiness of the fruit kiosk
And it rains in Buenos Aires, nonstop,
And I haven't got my umbrella.

Balada para un loco (Tango)
Text by Horacio Ferrer

Recitado
Las tardecitas de Buenos Aires, etc. ...

Cantado
Ya se que estoy piantao, piantao, piantao...
No ves que va la luna rodando por Callao;
que un corso de astronautas y niños, con un vals,
me baila alrededor... Baila! Veni! Vola!

Yo se que estoy piantao, piantao, piantao...
Yo miro a Buenos Aires del nido de un gorrion;
y a vos te vi tan triste... Veni! Vola! Senti! ...
el loco berretin que tengo para vos:

Loco! Loco! Loco!
Cuando anochezca en tu porteña soledad,
por la ribera de tu sabana vendre
con un poema y un trombon
a desvelarte el corazon.

Loco! Loco! Loco!
Como un acrobata demente saltare,
sobre el abismo de tu escote hasta sentir
que enloqueci tu corazon de libertad ...
Ya vas a ver!

Recitado
Salgamos a volar, querida mia, etc. ...

Ballad for a Crazy
Arranged for Voice and Guitar by Jörg Falk

Recited
The afternoons in Buenos Aires, etc.

Sung
I know I'm crazy, crazy, crazy ...
don't you see the moon rolling through Callao;
a second line of astronauts and children
waltzing around me ... Dance! Come! Fly!

I know I'm crazy, I'm crazy, I'm crazy ...
I see Buenos Aires from a sparrow's nest;
and I saw you so sad... Come! Fly! Feel! ...
the crazy desire I have for you:

Crazy! Crazy! Crazy!
As darkness sets in your porteña loneliness,
by the shores of your bedsheet I'll come
with a poem and a trombone
to keep your heart sleepless.

Crazy! Crazy! Crazy!
Like a demented acrobat I'll dive,
into the abyss of your cleavage 'till I feel
I drove your heart crazy with freedom.
You'll see!

Recited
Let's go flying, my dear, etc.

Continued on next page ...

Cantado
Quereme asi, piantao, piantao, piantao ...
Trepate a esa ternura de locos que hay en mi,
ponete esa peluca de alondras, y vola!
Vola conmigo ya! Veni, vola, veni!

Quereme asi, piantao, piantao, piantao ...
Abrite los amores que vamos a intentar
la magica locura total de reviver ...
Veni, vola, veni! Trai-lai-lai-larara!

Gritado
Viva! Viva! Viva!
Loca ella y loco yo ...
Locos! Locos! Locos!
Loca ella y loco yo!

Sung
Love me this way I am, crazy, crazy, crazy ...
climb up into my insane tenderness,
don a wig of larks on your head and fly!
Fly with me now! Come! Fly! Come!

Love me the way I am, crazy, crazy, crazy ...
open up your love, we are going to attempt
the crazy magic of reviving...
Come , fly , come! Trai-lai-lai-larara!

Yelling
Hooray! Hooray! Hooray!
She's crazy and I'm crazy ...
Crazy! Crazy! Crazy!
She's crazy and so am I!

Bachianas Brasileiras No. 5, Aria (Cantilena)

Tarde uma nuvem rósea lenta e transparente.
Sobre o espaço, sonhadora e bela!
Surge no infinito a lua docemente,
Enfeitando a tarde, qual meiga donzela
Que se apresta e a linda sonhadoramente,
Em anseios d'alma para ficar bela
Grita ao céu e a terra toda a Natureza!
Cala a passarada aos seus tristes queixumes
E reflete o mar toda a Sua riqueza...
Suave a luz da lua desperta agora
A cruel saudade que ri e chora!
Tarde uma nuvem rósea lenta e transparente
Sobre o espaço, sonhadora e bela!

Bachianas Brasileiras No. 5, Aria (Cantilena)

Evening, a rosy, slow and transparent cloud
Over the space dreamy and beautiful
The Moon sweetly appears in the horizon,
Decorating the afternoon like a nice damsel
Who rushes and dreamy adorns herself
With an anxious soul to become beautiful
Shout all Nature to the Sky and to the Earth!
All birds become silent to the Moon's complains
And the Sea reflects its great splendor.
Softly, the shining Moon just awakes
The cruel missing that laughs and cries.
Evening, a rosy, slow and transparent cloud
Over the space dreamy and beautiful ...

Les filles de Cadix
Poem by Louis Charles Alfred de Musset

Nous venions de voir le taureau,
Trois garçons, trois fillettes.
Sur la pelouse il faisait beau,
Et nous dansions un bolero
Au son des castagnettes:
"Dites-moi, voisin, si j'ai bonne mine,
Et si ma basquine va bien, ce matin.
Vous me trouvez la taille fine? ... Ah! ah!
Les filles de Cadix aiment assez cela."

Et nous dansions un bolero
Un soir, c'était dimanche.
Vers nous s'en vint un hidalgo
Cousu d'or, la plume au chapeau,
Et la poing sur la hanche:
"Si tu veux de moi, brune au doux sourire,
Tu n'as qu'a le dire, cet or est à toi.
Passez votre chemin, beau sire ... Ah! Ah!
Les filles de Cadix n'entendent pas cela."

Et nous dansions un boléro,
Au pied de la colline.
Sur le chemin passa Diégo,
Qui pour tout bien n'a qu'un manteau
Et qu'une mandoline:
"La belle aux doux yeux, veux-tu qu'à l'église
Demain te conduise un amant jaloux?
Jaloux! jaloux! quelle sottise! Ah! ah!
Les filles de Cadix craignent ce défaut là!"

The Girls of Cadiz
Translation by Barbara Miller

We were coming from seeing the bull,
Three boys, three girls,
On the grass the weather was fair,
And we were dancing a bolero
To the sound of castanets:
"Tell me, neighbor, if I look well and if my skirt
Looks good on me, this morning,
Do you find my waist slender? Ah! Ah!
The girls of Cadiz rather like that."

And we were dancing a bolero
One evening, it was Sunday,
Toward us came a hidalgo
Covered with gold, a feather in his hat,
And his fist on his hip:
"If you want me, brunette with the sweet smile,
You have only to say so, this gold is yours.
Go on your way, good sir ... Ah! Ah!
The girls of Cadiz don't understand that."

And we were dancing a bolero,
At the foot of the hill.
On the road passed by Diego,
Who for worldly goods has only a coat
And a mandolin:
Beautiful one with sweet eyes, do you want to
Be lead to church tomorrow by a jealous lover?

The Queen of the Night's
"Vengeance Aria" from
Die Zauberflöte/The Magic Flute

Der Hölle Rache kocht in meinem Herzen,
Tod und Verzweiflung flammet um mich her!
Fühlt nicht durch dich Sarastro
Todesschmerzen,
So bist du meine Tochter nimmermehr.
Verstossen sei auf ewig,
Verlassen sei auf ewig,
Zertrümmert sei'n auf ewig
Alle Bande der Natur
Wenn nicht durch dich Sarastro wird erblassen!
Hört, Rachegötter, hört der Mutter Schwur!

The Queen of the Night's
"Vengeance Aria" from
Die Zauberflöte/The Magic Flute

Hell's vengeance boils in my heart,
Death and despair flame about me!
If Sarastro does not, through you, feel the
Pain of death,
Then you will be my daughter nevermore.
Disowned be forever,
Forsaken be forever,
Destroyed be forever
All the bonds of nature
If you do not make Sarastro turn pale!
Hear, Gods of Vengeance, hear a mother's oath!

With Sincere Appreciation

From John Wesley Wright, Salisbury University Instructor of Voice:

The Vocal Arts Program at Salisbury University has distinguished itself greatly since my arrival in 2006. This is due, in part, to a wholehearted commitment to and investment in student achievement and to the hard work put in by the students themselves. I hope you have witnessed that achievement here tonight.

With the encouragement and support of Jim Williams, I envision an endowed Vocal Arts Fund that would afford students the high-level experiences they need in order to succeed.

A Vocal Arts Fund would provide:

- Affiliate Artist Programs
- Guest Artist Master Classes and Recitals
- Budget Support for Productions
- Scholarships for Summer Programs/School
- Exposure Trips to Professional Performances
- Support for Graduate School or Other Auditions
- Support for Performance Attire

An Arts Fund could lead to:

- A New Performing Arts Center

If you would like to know more about my dreams for the arts and the vocal arts at Salisbury University please contact me:
jwwright@salisbury.edu • 410-543-6214

If you would like to support the Vocal Arts Fund and/or would like information on other projects at Salisbury University, please contact:
T. Greg Prince
Vice President of Advancement and External Affairs
& Executive Directive, Salisbury University Foundation, Inc.
tgprince@salisbury.edu • 410-546-6939

We are here because of the generosity, vision and belief in possibility of Mr. Jim Williams. Thank you for believing in me and my work with students.

With Sincere and Heartfelt Thanks,
John Wesley Wright

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